

CAECILIA.

Monatsschrift für Katholische Kirchenmusik.

Entered at the Postoffice at St. Francis, Wis., at second-class rates.

XXXIX. Jahrg.

St. Francis, Wis., Juni 1912.

No. 6.

An die Abonnenten.

Unterzeichneter erlaubt sich um baldige Einsendung des Abonnementsbetrages für 1912 und auch etwa rückständiger Beträge zu bitten. Da die Herausgabe der Zeitschrift ohnehin mit finanziellen Opfern meinerseits verbunden ist, so würden mir durch prompte Bezahlung weitere Opfer an Geld und Zeit erspart werden.

Die Musikbeilage enthält die Gesänge für die Frohnleichnamsp procession, wie dieselben für gemischten Chor in der Musikbeilage 1900, No. 6, erschienen sind und seither oft für gleiche Stimmen verlangt wurden. Sie sind sehr leicht und einfach geschrieben, wie es für eine Procession praktisch notwendig ist, und können von 4 Frauen- oder 4 Männerstimmen gesungen werden.

Zugleich sei hier mitgeteilt, dass die Orgelbegleitung zu meinem englischen Gesangbüchlein „Cantate“ (siehe Caecilia 1912, No. 1) nun erschienen und für \$3.50 bei dem Verleger Fr. Pustet & Co. oder bei Unterzeichnetem zu beziehen ist. Das Buch enthält ausser der Begleitung auch zu sämtlichen Liedern Vorspiele und 2—3 Zwischenspiele.

J. SINGENBERGER, Prof.

Wie lernt man richtig atmen?*)

Etwas für Sänger und Redner.

(Von P. DOMINICUS JOHNER, O. S. B.)

Zu einem Signore Professore del bel canto kam einmal ein strebsamer junger Mann und fragte ihn, welche Atemübungen am sichersten und schnellsten zu einem vollen und doch weichen Gesangton führen. Da wurde der italienische Professor ganz zornig, und mit Gebärden der tiefsten Verachtung sagte er: „Wozu braucht man Atemübung? Kann ja das kleinste Kind schon richtig atmen.“

Mancher unserer Leser wird derselben Ansicht sein und meinen, es sei doch recht überflüssig, ihn mit „solch alten Geschichten“ zu langweilen.

*) Der Kathol. Kirchensänger.

Nun, dass Kinder schon richtig atmen können, geben wir gerne zu. Aber können es auch immer die Erwachsenen? und verstehen es alle, den Atem richtig in den Gesangton umzuwandeln?

Woher kommt es, dass manche, wenn sie eine Stunde, ja eine halbe Stunde öffentlich gesprochen haben, für den ganzen Tag müde sind? Woher kommt es, dass manches „sonst ganz nette Stimmlein“ bisweilen schon nach einem einzigen Lied heiser und leistungsunfähig wird? Woher kommt es, dass bei manchem Sänger trotz gewaltiger Kraftaufwendung der Ton nicht „ausgeben“ will, dass er matt, flach und nichtssagend ist? Woher kommt es, dass Sänger von grossem Namen, so frühe schon den Glanz und die Fülle der Stimme verlieren und sich in das Privatleben zurückziehen müssen?

In den meisten Fällen kommt es daher, dass man nicht gelernt hat, richtig zu atmen. Und könnten wir das wieder lernen, das Stimmmaterial auf unseren Kirchenchören würde sich wesentlich bessern, der blecherne, gaumige oder schrille Ton, mit welchem manche „Kirchenchorgrösse“ ein musikalisches Ohr beleidigt und seine Kollegen zu überbieten sucht, in dem Glauben und in der Ueberzeugung, schön zu singen, er würde allmählich sich verlieren, bei bedeutend geringerer Kraftaufwendung ergäbe sich ein voller und doch weicher Ton, der uns in den Stand setzen würde, unseren heiligen Dienst als Sänger des Allerhöchsten in würdiger, edler, die Gläubigen erbauender Weise auszuüben. Das wäre wahrlich kein kleiner Gewinn.

Es lohnt sich also, dem Atmungsapparat mehr Aufmerksamkeit zuzuwenden, wenigstens jene, die jeder Orgelbauer dem Gebläse seines Werkes zuwendet. Mag eine Orgel die höchste Zahl der Register haben, mag sie die reichste Abwechslung der Klangfarben, die feinste, idealste Intonation haben, mag durch Schwellwerk und Echwerk eine bezaubernde Wirkung möglich sein, mag der Spieltisch mit drei, ja vier Manualien und den mannigfaltigsten Apparaten ausgestattet sein, das alles hat wenig Wert, wenn das Gebläs nicht richtig funktioniert. Das

Stossen und Heulen, das Poltern und wehmütige Seufzen, das in solch einem Falle aus der Orgel kommt, schlägt auch einem Nichtfachmann auf die Nerven. Daher versäumt es kein Orgelbauer, das Gebläse mit gewissenhafter Sorgfalt anzulegen. Soll sich nun alles von selbst verstehen, wenn es gilt, den Atmenstrom in den Gesangston umzuwandeln? Soll man es hier nur auf das gute Glück und ererbte gute Anlagen ankommen lassen?

Es liegt uns fern, den Wert und die Notwendigkeit der Stimmbildungsübungen zu leugnen, wir wollen auch gar nicht sagen, dass mit der Atemgymnastik schon alles gewonnen sei, und der Kunstsänger schon fix und fertig dastehe, aber es will uns doch scheinen, dass man den Wert und die Notwendigkeit der Atemgymnastik unterschätze und es eben deshalb versäumt, eine solide Grundlage zu schaffen, auf welcher ein nicht von allerlei Wechselfällen abhängiger Gesangston gesichert werden kann.

Fragen wir uns daher:

1. Wie soll man atmen?
2. Durch welche Uebungen kann die Tätigkeit der Atmungsmuskeln gefördert werden?

Manche atmen hörbar, manche sichtbar. Beides ist zu verwerfen.

Das Geräusch, das manche beim Einatmen oder eigentlich beim Einschlürfen des Atems machen, ist nicht selten von der Stärke eines mezzoforte gesungenen Tones, und doch wissen es die Betreffenden oft gar nicht, bis ein guter Freund sie darauf aufmerksam macht. Dass dieses Geräusch gerade angenehm wirkt, wird niemand behaupten wollen. Am häufigsten zeigt es sich bei jenen, welche durch den Mund einatmen. Freilich kann es sich auch einstellen bei solchen, welche durch die Nase einatmen, doch lässt es sich da leichter vermeiden. Es gelte daher als Regel: Atme, wenn immer möglich, nur durch die Nase ein und dehne dabei die Nasenlöcher soviel als möglich aus!

Das Einatmen durch die Nase bietet nicht zu unterschätzende Vorteile.—Wie oft ereignet es sich, dass dem Sänger „etwas in den Hals kommt“. Dann geht es an ein nicht immer schönes Räuspern und Husten. Atmet man durch die Nase ein, so wird die eingeatmete Luft zunächst angenehm erwärmt—was von grosser Wichtigkeit ist, besonders wenn man in kalten Kirchen singen muss—ferner wird die Luft filtriert, indem die in der Luft befindlichen Staubteilchen durch die Här-

chen in den Nasenlöchern zurückgehalten werden. Aus diesen Gründen ist die Gefahr, dass „etwas in den Hals kommt“, lange nicht mehr so gross. Die Lungen können ferner mehr Luft erzeugen beim Einatmen durch die Nase als beim Mundatmen. Endlich lässt sich der so gewonnene Atem leichter zum Gesangston umbilden.

Von Nutzen ist es, bei offenem Munde durch die Nase einzuatmen, weil so Zeit gewonnen wird—und jeder Sänger weiss, was eine halbe Sekunde Zeitersparnis beim Singen für ein Gewinn ist—, weil ferner der Mund in der Stellung bleiben kann, die zum Singen notwendig ist, weil endlich diese Art zu atmen die zum richtigen Atmen erforderlichen Flanken- und Zwerchfellmuskeln in vorteilhafter Weise beeinflusst. Manche werden sagen: Ja, wie ist denn das möglich, bei offenem Munde durch die Nase einzuatmen? Leo Kofler, Gesangslehrer und Organist an der Sankt-Pauls-Chapel in Newyork, gibt in seiner aus dem englischen übersetzten „Kunst des Atmens“¹⁾, die schon in 7. Auflage erschienen ist, dafür folgende Uebung an:

„Man halte die Zähne dicht zusammen, so dass die Vorderzähne mit den Schneiden aufeinander-treffen, lege die Zungenspitze gegen den oberen Hartgaumen, öffne dann die Lippen, aber nicht die Zähne, und nehme einen schnellen Atem durch die Nase. Wenn dies gelingt, kann man nach einigen Tagen die Zähne etwas getrennt halten; schliesslich versuche man, die Zunge tief zu halten. Aber bei jedem Versuch, den Mund weiter zu öffnen, achte man darauf, dass die Luft nicht durch ihn, sondern durch die Nase genommen wird.“

Man atme nun mehrmals hintereinander a) bei geschlossenem Munde, b) bei geöffnetem Munde durch die Nase; und zwar verwende man bei den ersten Uebungen auf ruhiges, geräuschloses Einatmen die entsprechende Zeit. Erst allmählich nehme man in kürzerer Zeit Atem. Endlich atme man mehrere Male hintereinander in rascher Folge.

Der Chordirigent hat beim Singen der Psalmen eine passende Gelegenheit, um diese Uebung bei seinen Sängern durchzuführen, und zwar nicht bloss zwischen den von verschiedenen Gruppen gesungenen Psalmversen, sondern auch jeweils in der Mitte des Verses bei den Sternchen. Auch beim Einüben von Liedern sehe er genau darauf, dass die Kinder wenigstens zu Beginn jeder Strophe und nach jeder oder besser während jeder grösseren Pause in der angegebenen Weise atmen.

Dass das Einatmen durch die Nase, besonders auch während des Schlafes, der

1) Breitkopf & Härtel, Leipzig, 7. Aufl. 1910.

Gesundheit sehr zuträglich ist, während das Mundatmen viele üble Folgen hat, ist allgemein bekannt. Man sollte daher vor keinem Mittel zurückschrecken, um das Mundatmen sich abzugewöhnen. Eventuell wäre auch das allerdings gewaltsame Mittel des festen Zubindens des Mundes oder besser der Kinnladen während der Nacht anzuwenden.

Manche atmen sichtbar. Mit energischem Ruck schnellen die Schultern empor, während der Unterleib krampfhaft eingezogen wird. Ja, man meint, je höher die Schultern hinaufgezogen werden, um so besser sei es. In der That ist dieses alles überflüssige, ja geradezu nachteilige Arbeit. Denn dieses Schulteratmen oder, wie andere es nennen, Hochatmen oder Schlüsselbeinatmen, liefert mit der grössten Anstrengung die geringste Luftmenge, zwingt den Kehlkopf in eine starre, steife Stellung, macht den Ton hart und unmusikalisch und das Singen ausdruckslos. Daher gelte als zweite Regel:

Die Schulterblätter dürfen nicht gehoben werden. Man ziehe sie etwas zurück und zwingt sie, sich ruhig zu verhalten.

Wenn wir sagen, man atme unsichtbar, so sei damit eine mässige Ausdehnung des Brustkorbes durchaus nicht verboten. Dieselbe wird sich nach der körperlichen Anlage des Sängers mehr oder minder bemerklich machen. Auch möchten wir es durchaus nicht als Fehler bezeichnen, wenn bei manchem Sänger die Arbeit der Bauchpresse etwas in die Erscheinung tritt.

Während das Schulteratmen von allen Fachleuten verworfen wird, herrscht keine Einheit darüber, ob die Flankenatmung (auch Rippenatmung genannt) dem Zwerchfellatmen vorzuziehen sei. Beim Flankenatmen vollzieht sich nach Iffert¹⁾ folgender Prozess:

„Der Brustkorb dehnt sich aus, der darunter liegende, weiche Teil des Leibes geht nach innen. Um den Schulteratmer auszuschliessen, ziehe man bei gefüllter Brust einige Male die Schultern rasch in die Höhe und lasse sie stets schlaff und tief wieder in sich zusammensinken; in dieser schlaffen, losen Stellung müssen sie während der gesanglich-respiratorischen Tätigkeit der Lunge bleiben. Wir fühlen also beim Singen die Ausdehnung der Brust in der Höhe von der untersten Rippe bis zur Achselhöhle.“

Bezüglich der Zwerchfellatmung bemerkt Kofler in seinem oben angegebenen Buche S. 10f.: „Das Zwerchfell ist der grosse Muskel, der als Scheidewand zwischen der Brusthöhle und dem Unterleib dient. Im Zustand der Ruhe ist es immer gegen den Unterleib gehöhlt und gegen den Brustkorb gewölbt. (Hurleys „Physiologie“ S. 88.) Wenn das Zwerchfell sich zusammenzieht, so senkt

es sich, d. h. der obere, gewölbte Teil flacht sich ab, und wenigstens die drei untersten Rippen werden durch die Zwischenrippenmuskeln ein wenig nach aussen gedrängt und durch einen, dem Zwerchfell antagonistischen Muskel festgehalten. Bei dem Senken des Zwerchfelles werden die inneren Organe des Unterleibs abwärts und folglich die nachgiebige Wand des Unterleibs nach aussen gedrängt.“

Uebertriebene Brustatmung und Hebung der Rippen ist nach Killermann²⁾ sicher auf die Dauer ermüdend und kann leicht zur sogenannten Schlüsselbeinatmung ausarten. Aber auch die zu starke Herunterziehung des Zwerchfells könnte auf den Körper eine schädliche Wirkung ausüben, indem dadurch die Unterleibsorgane zusammengepresst und die Lungen zu sehr ausgedehnt werden.

Die Frage, ob die eine oder die andere Art vorzuziehen ist, hat insofern wenig praktische Bedeutung, als jenes System vorzuziehen ist, welches beide Arten vereinigt. In neuester Zeit tritt Aikin³⁾ dafür ein, und schon früher gab Kofler folgende Regel: „Nimm Atem mit der vereinigten Muskeltätigkeit des Atmungsapparates, welcher aus dem Zwerchfell und den Zwischenrippenmuskeln als Hauptfaktoren besteht.“ Er beschreibt dieses System folgendermassen:

a) Das Zwerchfell zieht sich zusammen und senkt sich, und die Unterleibswand dehnt sich nach aussen, so, wie es bei der sogenannten reinen Zwerchfellatmung geschieht.

b) Gleichzeitig damit werden die tiefen Rippen durch das Zwerchfell herabgezogen, durch dessen Antagonistenmuskeln festgehalten und durch die Zwischenrippenmuskeln auswärts gedrängt, wodurch die mittlere Brusthöhle bedeutend mehr erweitert wird, als es bei der Flanken- und Rippenatmung möglich ist.

c) Die Zwischenrippenmuskeln heben die oberen sieben Rippen und drängen sie auch auswärts, was eine so grosse Ausdehnung der oberen Brust verursacht, wie sie bei der Schlüsselbeinmethode nicht möglich ist.

d) Um den Brustkorb soviel als möglich auszu dehnen, zieht sich der tiefste Teil des Unterleibs im letzten Moment der Einatmung ein wenig ein, was nicht nur den Lungen eine höchst nötige Unterstützung gibt, sondern auch ganz besonders nützlich ist, um die tieferen Unterleibsmuskeln für die wichtige Aufgabe, die sie bei der Verarbeitung des Atems zum Gesang oder Sprochton zu verrichten haben, vorzubereiten (Seite 14).

Vielleicht klingt manchem unserer Leser dies alles viel zu gelehrt und zu kompliziert, wiewohl man dem Buche Koflers nachrühmen muss, dass es äusserst sparsam mit Ausdrücken aus der Anatomie umgeht, und dass es bei einigem Studium leicht

2) Stimme und Sprache, 6. Bändchen der Sammlung „Kirchenmusik“, Regensburg, Pustet (S. 74).

3) Die Phonologie in der Gesanglehre. Vortrag auf dem III. Kongress der Internationalen Musikgesellschaft, Wien 1909.

1) Allgemeine Gesangsschule A. 17.

verständlich ist. Indessen dürfte durch die folgenden Uebungen alles sehr bald verständlich werden.

(Fortsetzung folgt.)

Education in Church Music.

by DOM B. U. Kornmüller, O. S. B.

I.

DOM B. U. KORNMUELLER, O. S. B. who has taken an active part in the reform of Church music in Germany, thus commences his series of interesting articles on the "Ecclesiastical Singing Schools" in the *Caecilia* (Vol. III, year 1864):—

"In order that the Gregorian Chant and genuine Church music may once more be reinstated, regular schools for choristers must be established, in which good traditions can again be formed" (*Hints on Ecclesiastical Art*, by A. Reichensperger.) This declaration by an authority on Art cannot be too carefully treasured up in the mind or too often repeated. If Catholic Church music is to be radically improved there is no means so effective as the establishment, as far as possible, of institutions, presided over by competent men, for the education of Church musicians, so that the inheritance of the ecclesiastical style may be preserved from generation to generation. Since the secularisation of the monasteries and ecclesiastical foundations, the venerable traditions in regard to Church music have been entirely lost, and from that time may be dated the utter degradation which we complain of in modern Church music. All that has been done in recent times to improve matters is due to schools. The more institutions of this kind grow, the more thorough, rapid, and enduring will be the restoration of Church music."

The truth of the above words cannot be doubted. Unless a system of education is in progress, not only can there be no reform of Church music, but the endless confusion and mistakes, which one notices more particularly whenever controversies arise as to what really is Church music, will remain, and, in fact, increase. It is not supposed for a moment that schools can be founded, choirs re-organized, and a complete system of education inaugurated all at once. In this country, for many reasons, the importance of Church music is not at present recognized to an extent sufficient to bring about united action, without which individual efforts must be comparatively feeble. Still there must be a beginning to everything, and as the Provincial Councils of Westminster, and the

Pastorals of the Cardinal Archbishop and the Bishop of Beverley point to systematic education as the only means of ridding the Church of the music at present prevalent, it would appear that this, the main object, should be kept well in view. The only question to be solved is, in fact, the educational one."

By practical work then, not by confused controversy on a hundred points, which could not possibly be settled without an exposition of the whole subject in all its liturgical, historical, and technical bearings, the Church and Art can be served. And for this work we can have no surer guide than St. Gregory the Great. This illustrious Pontiff was not only a musical theorist and composer, but a founder of singing schools, a teacher and director of Church music. He is the most perfect type of a Church musician. By severe study he mastered the *technique* with the view of using it for the Church, whose requirements he so well knew; and he was perfectly conversant with the history of the art. Nowadays few think that Church music requires special knowledge and deep study, and reference to history and tradition is said to be unnecessary—in fact, a hindrance to the "development of art." Following St. Gregory further, we find him taking active steps for the proper execution of the music. Neither money nor trouble was grudged. He founded, as most people are aware, two schools, one at the Vatican, the other at *Lateran Basilica*. The first was a preparatory institution, called *Orphantrophium*, the other a higher school, called *Schola Cantorum*, which still exists under the name of "Sistine Chapel." St. Gregory himself taught in this school. He is the model choir-trainer. He not only taught music, but he explained the liturgy, the meaning and spirit of the text. This school became a nursery for the clergy. Several Popes (Sergius I. and II., Gregory II., Stephen III., and Paul I.), besides other great men, belonged to it in their youth. The head of the school was called *Primicerus*, and this was looked upon as such an important post that later on Bishops, Archpriests and Cardinals accepted it. The honor thus conferred upon music was not a new thing, for it appears that in very early times the *Primicerii* of the schools or choirs established here and there were often dignitaries of the Church. If the means were not forthcoming to support a school, lessons in singing were at all events given at the cost of the congregation. Looking at the constitution of these ancient schools and the system of instruc-

tion adopted in them, and comparing them with the numerous "scratch" choirs of the present day, one perceives how it is that so many errors prevail now in regard to Church music.

The success of St. Gregory's plan is known to every one. In the twelfth century all the large churches in England, France, Italy, Germany, etc., had their *Schola Cantorum*, and thus matters proceeded till the Reformation. "In these schools," says Dom. Kornmüller, "they paid attention to the admonitions of the Fathers and to the decrees of Synods and Councils, and they viewed and treated Church music as a part of Divine service, and as a means of edification that must not be lightly thought of. A devout Catholic life was considered to be of the utmost importance; consequently the youthful singers lived together under the care of a trustworthy cleric, and they were expected to lead a strictly moral, pious life." "These boys," says Gerson, "represent the service of angels, and therefore they must be angelical." They were well instructed in the Latin language, the ceremonies and the spirit of the festivals were explained, and the liturgical text was translated for them." "A glance at these schools," continues the learned Benedictine, "will be instructive. They were always connected with the cathedral, monastic or parish schools; sometimes the whole school would be taken for this purpose. In cathedrals and monasteries the choristers lived together, under the direction of a *magister* or *cantor*. In Nürnberg, for instance, there were four such choir-schools. We learn from an old chronicle that in 1331 the founder of the hospital near the Church of the Holy Ghost made provision for a *magister scholarum* for the twelve choristers there. Each of these schools had a schoolmaster, whose income was made up partly out of the school-money and partly out of the fees for various choral services. . . . The choristers worked six hours a day, three in the morning and three in the afternoon, two hours a day being devoted to choir-work—Mass, Vespers, Compline, etc. From the ancient school regulations we learn how music was taught in these schools. In the "Reformation of the four Latin Schools in Nürnberg, 1485," it is prescribed that on the eves of festivals the boys shall go to school to rehearse the chants for the next day. Early every morning and after every meal they are to sing something—*Veni Creator, Veni sancte, Ave Maria*, or the like. . . . According to regulations elsewhere, the boys are to be employed according to age and capability;

the eldest are to take the gradual, the others the antiphons, the intonations of the psalms, hymns, etc., so that they may well understand Gregorian and also figured music. . . . The master is to devote the first half-hour to music itself; the second to translating for the boys the text of all the chants, particularly the antiphons at Vespers and *Introit, Alleluia, Tract, or Sequence, Offertory* and *Communion*." The lower class boys had to practice during the first half-hour the chants *Et in terra, Patrem, Sanctus*, and *Agnus*, and to translate the text, and so on with regard to other classes.

II.

In our previous article on this subject we reminded our readers of the great work wrought by St. Gregory and the ancient ecclesiastical singing-schools formerly attached to cathedrals, monasteries, parish churches, etc. In perusing the history of these schools, one cannot fail to be struck with the extraordinary zeal and energy displayed by Bishops and clergy, many of them saints, in regard to this matter of education in Church music. On every page appear the names of illustrious ecclesiasticals who devoted themselves to this work, and a list of them would include the great missionaries and learned men who civilized Europe. To the Benedictine Order in particular we owe the development of music into a specifically Christian art, and the names of St. Gregory, Hucbald, Guido of Arezzo, and Viadana, will forever be connected with four of the most important epochs in the history of the art. In the "Dark Ages" no one imagined that mere talk, or even warnings and threats from the highest authority, could suffice; therefore, those on whom the responsibility rested went to work in a practical manner, and took care that instruction was given. They were apostles in deeds as well as in words, and in their day musical deeds meant really severe labor. The amount of study that was required to master the art, owing in a great measure to the imperfect notations in use, was simply enormous. It was often necessary to travel from distant countries to Rome in order to learn from St. Gregory's schools established there how to execute the chant; and then to transfer to others the knowledge thus acquired was a task that to us, with an improved method of representing sounds on paper and other advantages, appears almost superhuman. As so much depended upon the memory, the process of teaching must have been ex-

tremely tedious. Guido of Arezzo says in his *Micrologus*, written about the year 1028, that before he invented his method of sight-singing it used to take ten years to gain an imperfect knowledge of music; and remembering that "the pupils used to intercede with God so devoutly for their masters who could teach so slowly," he rejoices to think that so many more will pray for him and his assistants "who in the space of a year or, at the most, within two years, can make perfect singers."

As we remarked in our last article; the instruction included explanations of the Liturgy, and the singers were expected to know the meaning of the Latin text, even if they could not translate it word for word. In the higher schools the singers were really scholars; but in the humblest school the musical instruction was bound up with Christian education. Whatever may have been the defects in musical theory, it is certain that the greatest pains were taken to ensure correct pronunciation and declamation. If it had not been for the beautiful mode of rendering Gregorian melodies it is impossible that they could have produced the effect they did. In the sixteenth century, thanks to the ecclesiastical singing-schools, all Europe sang; and in England especially, vocal music was cultivated by all classes, high and low. Protestants ascribe much of this to the Reformation, but the truth is it was the result of centuries of labor on the part of the Catholic clergy. The history of the ancient schools supplies us with so many interesting and instructive facts, and it brings before us the practical work of so many eminent servants of God, that it is much to be regretted that up to the present time it has been so much neglected. A history of Catholic Church music from a purely Catholic and Liturgical point of view unfortunately does not exist in the English language, and therefore it is not surprising that so many mistakes are constantly made in regard to a subject which cannot be understood without history. We shall have to say more on this subject hereafter, and need only observe that the opinions and assertions of the mass of people who could not have had the means of forming a sound judgment should be accepted with extreme caution.

Music was from the first an integral part of the Liturgy; it grew up with the Church, and was developed with her *cultus*. Its office in the Church is particularly clear when one considers holy Mass in its solemn form. For solemn Mass (High Mass or *Missa Cantata*) music (vocal) is positively necessary. Without it solemn Mass cannot

be celebrated. Hence the high dignity of the choir. The musicians are like the servers at Mass, only from the former much more is required.

"That the music is a part of the Liturgy," writes Dr. Witt, "is made clear by the intention of the Church in instituting the choir of singers. These singers ought to make it possible to have an alternated or antiphonal chant between them and the priest (this point is almost always overlooked): 'In the year that King Ozias died I saw the Lord sitting upon a throne, high and elevated, and his train filled the temple. Upon it stood the Seraphim; the one had six wings, and the other had six wings; with two they covered his face, and with two they covered his feet, and with two they flew. And they cried one to another, and said: Holy, holy, holy, the Lord God of Hosts, all the earth is full of his glory. And the lintels of the doors were moved at the voice of him that cried, and the house was filled with smoke. And I said; Woe is me, because I have held my peace; because I am a man of unclean lips, and I dwell in the midst of a people that hath unclean lips, and I have seen with my eyes the King, the Lord of Hosts. And one of the Seraphim flew to me, and in his hand was a live coal which he had taken with the tongs off the altar. And he touched my mouth and said: Behold this hath touched thy lips, and thy iniquities shall be taken away, and thy sin shall be cleansed.' (Isaias vi. 1-7.)"

Now, because the Church militant upon earth in her liturgy present to us an image of the Church triumphant in heaven — one crying to another in the same way — the antiphonal song has become an essential element of solemn public worship, and that which the priest begins (*e. g.* a *Gloria* or *Credo*), is continued by the choir; the choir responds to the priest, and consequently that which the celebrant sings and that which the choir sings is not different, but one thing, begun by the former and continued by the latter. It is this that gives such high dignity to the choir. This point — the principal of antiphonal chant — is overlooked by most writers. How important this principle is we perceive from the fact that through it the choir is brought into close connection with the solemn act; it co-operates, assists in solemnizing, and by means of the choir the people do, at least in a certain sense. Composers and choir-masters should learn from this that it is not merely unadvisable for the choir to repeat the words sung by the priest, *Gloria in excelsis Deo*, or *Credo in unum Deum*, but that the liturgy does not allow this

repetition, for the Missal gives these words to the priest, not to the choir; it is as if the priest instead of singing *Gloria, etc.*, were to sing *Et in terra pax*. From this principle Church music and the choir derive their high and dignified position.

(To be concluded.)

What the "Catholic Truth Society" of England Thinks of Prof. J. Singenberger's Hymnbook "Cantate".

(Published by FR. PUSTET & Co.)

"From the firm of Pustet we receive CANTATE, arranged by Prof. Singenberger, which from the quality as well as the quantity of its contents, we do not hesitate to describe as the most remarkable book we have ever seen. To take the latter first, we have a neatly cloth-bound volume, beautifully printed, containing nearly 250 pages of music—all this at the cost of sevenpence! It seems impossible, but it is true. Then as to quality, we have six plain-chant masses from the Vatican edition—these alone suffice to make a book invaluable both for choir and congregational use: the authorized *Te Deum*, *Veni Creator*, and other hymns are also given. Besides these there is a collection of hymns for the ecclesiastical year, properly arranged, with suitable melodies in two parts, including a suitable series for Mass, which might well replace the miscellaneous selections which still, we fear, in some places accompany our children's Masses. The hymns, we are glad to see, include some excellent Anglican translations—"O come, O come Emmanuel", "O Food that weary pilgrims love", etc.—and the melodies are of the brightest German school. It is prefaced by a hearty commendation from the Archbishop of Milwaukee, who wishes it to be introduced in all the parishes of his archdiocese, and urges the "beautiful traditional custom of congregational singing":

"When Protestant Churches are filled with Christian worshippers, it is in very many cases due to the beautiful church hymns sung by the whole congregation. It was the spirit of modern unchristian innovation which deprived Catholics of our days of the beauty of the primitive and medieval mode of Church music. Why should we not return to it?"

Why, indeed? we may ask. Certainly nothing is more likely to promote such a return than the production of a book so admirable as this at a price which brings it within the reach of every one."

Guide to Catholic Church Music.

"Guide to Catholic Church music" ist seit 29. Januar 1906 der offizielle Katalog, aus welchem die Compositionen *) zum Gebrauche beim Gottesdienste ausgewählt werden sollen, in der Kirchenprovinz Milwaukee (d. h. in der Erzdiözese Milwaukee, in den Diözesen Green Bay, La Crosse, Marquette und Superior). Ferner ist der "Guide" adoptirt für die Diöcesen Little Rock, Ark., Omaha, Nebr., und Rochester, N. Y. In vielen anderen Diöcesen wird der "Guide" als ein zuverlässiger Führer bei Auswahl von Compositionen zu Rathe gezogen. Es ist daher selbstredend im Interesse der Componisten und Verleger von Kirchenmusik, ihren Publicationen Aufnahme in den "Guide" zu sichern. Nachdem nun letzten Sommer das erste Supplementheft zum "Guide" erschienen ist (Preis 50 c. net), und ein zweites wohl erst nach 2—3 Jahren, wenn genügend Material vorhanden, veröffentlicht werden kann, so werden vorläufig in der "Caecilia" die neu aufgenommenen Compositionen mit dem Referate, resp. der Entscheidung der Commission angezeigt. Componisten oder Verleger, welche für ihre Publicationen Aufnahme in den "Guide" wünschen, müssen

1) je ein Exemplar portofrei an nachfolgende Adressen senden:

Rev. Ch. Becker, Prof., St. Francis, Wis.
Rev. B. Dieringer, " " "
J. Singenberger, " " "

Wer es der Bequemlichkeit halber vorzieht, mag alle 3 Exemplare an Unterzeichneten senden, der das Weitere besorgen wird.

2) Die Referate—zwei in englischer und eines in deutscher Sprache—werden mit Namensunterschrift in der "Caecilia" veröffentlicht, und die Stimmenmehrheit entscheidet für oder gegen die Aufnahme.

3) Nicht aufgenommene Werke werden nicht zurückgesandt.—

Organisten und Chordirektoren der Kirchenprovinz Milwaukee, welche eine in dem "Guide" nicht enthaltene Composition benutzen wollen, sollen dieselbe in oben angegebener Weise zur Begutachtung an die Commission einsenden.—

*) Rule 3. Church music of any description (vocal, instrumental, organ or orchestra) not contained in the official catalogue nor in the above named official organs may not be performed in any of our churches, until it has been submitted to, and approved by the official committee. This committee consists of the Rev. Professors Chas. Becker and Barn. Dieringer and John Singenberger, of St. Francis, Wis.

4. A Supplement to the official catalogue will be published annually.

1. **Hugh Blair**, Op. 38: Mass in E flat for Chorus of Mixed Voices with Orchestra or Organ accompaniment. Fischer's Edition, No. 3549. Voice parts, 1.20, Score, .80.

A festival Mass of great artistic merit, and liturgically correct; only in a few passages it deviates considerably from the Gregorian spirit on account of its chromatic progressions, which are somewhat overdone. Yet as a whole it may be admitted, if performed by a very good choir with orchestral accompaniment. Degree of difficulty m-d.

Admitted.

C. Becker.

This composition is, no doubt, of artistic merit and value. It is rich in technic routine, melody and harmony, rythm and volume. As churchmusic, however, it is too chromatic and the organ-part is at times too cumbersome. Vocal and organ parts in churchmusic require a certain smoothness, which writers of instrumental music often neglect. If plain chant is the model of true churchmusic, then this composition is alien to the spirit of the Church. I am opposed to its reception into the official catalogue.

B. Dieringer.

Interessante, vielfach geistvolle und künstlerisch hochstehende *religiöse* Musik, aber nicht *Kirchenmusik* mit dem Gebetscharakter und dem Geiste der katholischen Liturgie. Aus diesem Grunde bin ich gegen die Aufnahme.

J. Singenberger.

2. **Bruno Oscar Klein**, Op. posth: Mass in D for Chorus of Mixed voices with Organ accompaniment. Fischer's Edition.

The signature of the composition is sentimentality and unrest.

Not admitted.

C. Becker.

The composer does not seem to have caught the spirit of true churchmusic. Though liturgically correct the musical composition throughout is too light and cheap, sometimes trivial. It is just this kind of music that vitiates the taste and works an incalculable amount of harm to the cause of churchmusic reform. Hence I do not favor its reception into the official catalogue, the Guide of Catholic Churchmusic.

B. Dieringer.

Gegen die Aufnahme.

J. Singenberger.

3. **A. Edmonds Tozer**, Catholic Church Hymnal, published by J. Fischer & Bro., New York. It contains 240 Unison (except one which should have been omitted) hymns, 229 English, 11 Latin. Price .60.

Admitted, and, very few numbers excepted, recommended.

C. Becker.

This hymnal is an excellent and practical collection of English and Latin Hymns for all occasions. The texts are, as a rule, well chosen, many of the melodies, though new and original, may soon become popular, the organ-part is musically correct and not difficult to perform. It is one of the few English hymnbooks that can be recommended without reserve, and I recommend its reception into the official catalogue.

B. Dieringer.

Für englische Gemeinden zu empfehlen.
Für Aufnahme. J. Singenberger.

Admitted or No.

The readers of the "Caecilia" are probably aware that in the Archdiocese of Milwaukee a Commission on Churchmusic has been officially appointed, the members of which are expected to report on every new publication submitted to them, before it is enlisted in the official catalogue of approved churchmusic. In order to avoid disappointments the undersigned deemed it not only advisable, but also charitable towards the composers and publishers of churchmusic to tell everybody whom it may concern what may be expected of such a commission, or rather how the undersigned member of this commission intends to proceed.

Composers of vocal or instrumental music to be performed in the church and during divine service, liturgical or otherwise, must of course comply with the rules laid down, and the limits set by the ecclesiastical authority regarding churchmusic and the use of the organ or other instruments. It is therefore also a matter of course that the churchmusician, in addition to his training in musical art, must be thoroughly conversant with the liturgy of the church; he must not only know the sacred texts which he sets to music, but also believe, weigh, and grasp their meaning and their relation to the liturgical action; he must know the theory and practice of the Gregorian chant; he must be imbued with the spirit of that music which by way of eminence is *the* music of the Church; he must be thoroughly acquainted with the classical churchmusic of the 17th century, Palestrina, Orlando di Lasso and others, whose works are as it were emanations of the Gregorian, and have been recommended as such by ecclesiastical authority. I do however not wish to say that a composer of liturgical texts should narrow himself down to the musical accomplishments of the classical period; he may avail himself of the advanced art of today,

but so as to remain in keeping with the spirit of the Gregorian. Therefore I do wish to say that a composer who is prominent in secular works of art, will find it extremely difficult to write for the Church, unless he be a devoted Catholic, and an obedient and humble child of his Mother Church. There are those who have drawn rather narrow lines around their art, masters like Haller and Nekes. Are they to blame for this? By no means! They have struck the right tune, so much so that one might say, they have never written a note that is not in keeping with the Gregorian spirit. Again there are others who have widened the lines of their art considerably, musicians of note like Mitterer and Griesbacher. Are they to blame? No. But they tread on grounds where only their personal Catholic sentiment guards them against overstepping the liturgical bounds, and abandoning the spirit of the Gregorian. Before me lies a mass in E flat, composed by Hugh Blair, Mus. Doc. Cambridge. It is a work of great musical merit: yet in my opinion it is on the border of the admissible on account of its occasional chromatic intricacies which are alien to the Plain chant-spirit, and place it within the reach of accomplished choirs only. The sacred text is complete, intelligible, and interpreted in a dignified manner. It should be accompanied by an orchestra, not merely by the organ, and therefore its performance will require the permission of the Ordinary.

From these premises it appears that the artistic value of a composition alone will not guarantee its admission into the catalogue of approved churchmusic; it should however be a *conditio sine qua non*, i. e. the rules of musical art must as a matter of course be complied with. This being out of the question, the admission depends on the answers to questions like these:

- 1) Is the sacred text complete and intelligible?
- 2) Is the text of preterliturgical compositions approved by ecclesiastical authority?
- 3) Are the single parts of a mass-composition in due proportion to the time allotted to them, so as not to delay the Celebrant?
- 4) Are the melody and harmony of the composition a fitting expression of the sacred words?
- 5) Is the gravity and sternness of the Gregorian also traceable in the figured composition, or are e. g. the Gregorian Introit and the subsequent figured Kyrie the embodiments of sacred and profane music placed side by side?
- 6) Is the figured music, though artisti-

cally blameless, yet so pretentious as to draw the listeners' attention away from the liturgical action at the altar, or force the impression upon them, as if they were in some place of entertainment?

In conclusion the attention of composers and publishers, pastors and choirmasters is called to the golden rule of our Holy Father:

"The more closely a composition for church approaches in its movement, inspiration and savour the Gregorian form, the more sacred and liturgical it becomes; and the more out of harmony it is with that supreme model, the less worthy it is of the temple. (Motu Proprio, 1903, II). This rule contains a warning which needs no further comment.

C. BECKER.

CHURCH MUSIC.

(Published by Fr. Pustet & Co.)

Organ Accompaniment to the "Cantate", — a collection of church hymns in the English language — by J. Singenberger. Published by Fr. Pustet & Co., Barclay Str., New York, and Main Str., Cincinnati, Ohio. \$3.50.

The Most Rev. Archbishop of Milwaukee recommends the "Cantate" in the following words:

"It is a very good collection of Catholic English and Latin Hymns which may be sung by the choir, or by the children, or by the whole congregation;.....we earnestly hope that it will prove an efficient help towards introducing in our churches the old and beautiful traditional custom of congregational singing. When Protestant churches are filled with christian worshippers it is in very many cases due to the beautiful church hymns sung by the whole congregation. It was the spirit of modern, unchristian innovation which deprived Catholics of our days of the beauty of the primitive and medieval mode of church music. Why should we not return to it?"

The "Cantate" contains about 84 English hymns, 3 O salutaris, 3 Tantum ergo and six more Latin hymns. They may be sung by a select choir of children — Soprani and Alti — or in unison by all the school children or by the whole congregation. In this case the organist has to take the pitch a half or a whole tone lower.

When two or three months ago I had occasion to write a criticism on this "Cantate", I found this collection to be one

the best and most artistic English Catholic hymn books in the market. In the latter years much has been done to elevate the standard of English hymn books; and as I had the opportunity to review all of them, among several very good ones I have to give the preference to the "Cantate", published by Fr. Pustet & Co.

To call attention to the musical worth of the different hymns would exceed the limit of this brief exposition: take for instance the songs for the time of Advent No. 8 and No. 10, the impressive Christmas Carol "Hail holy night" or the Easter hymn "Sing to praise the glorious victor" and many more: the English church hymn repertoire has not very many songs of such exquisite and soul touching beauty.

In regard to the Organ accompaniment I don't fear any word of contradiction, when I praise it as unexcelled. This Organ hymnbook is the best and most complete one, so far offered to the English speaking congregations. Each hymn has two or three preludes and postludes. The rendition of them will not prove too difficult for our ordinary organ or parlor-organ players; they will learn by their execution how the organ is used in artistic playing, worthy of the Divine service and becoming the grandest music instrument.

This collection contains also 5 Masses and the Requiem of the Vatican Gregorian Chant edition in modern notation. I admire the masterly and noble harmonization; it is, when played, not merely a subdued noise as underground of the beautiful Vatican melodies, it is a truly musical foundation, on which the Gregorian chant floats in melodious and devotional strains. May the "Cantate" be introduced in all our churches and schools, where English hymns find admirers.

Organum comitans ad Proprium te Tempore, —
a Septuagesima usque ad feriam VI
post Octavam Ascensionis by Dr. Fr.
X. Mathias. Published by Fr. Pustet
& Co. Price \$3.00 net.

It is a deplorable fact indeed, that in most of our churches the Proper of the Mass — Introit, Gradual, Offertory and Communion — is not sung, not even recited, in Highmass. To what should we attribute this sad omission? Is it negligence or fear of a little more work? And yet the law of the Church and the legislation of our present Pope are so explicit and obligatory! Of course I do not deny, that it is very difficult to render the restored chant well; among most of the singers we find little or

no liking for the ancient melodies of Gregorian chant and others dread the work of rehearsing it. But think of it, what a blessing this endeavor will bring to organists and choir members! With a true Catholic spirit even greater difficulties can be overcome.

The renowned Organ virtuoso and now President of the Theological Seminary at Strassburg, Alsace, Very Rev. Dr. F. X. Mathias, has harmonized and written the Organ accompaniment to the Proprium de Tempore. It is the work of a master, reigning supreme at the queen of instruments and also showing in every line the deep science and profound knowledge of Gregorian chant by the author.

I may be allowed to add one word of praise in regard to the publishers. Printing, paper and binding are first class; they can hardly be excelled.

Catechism of Liturgy, — published by J. Singenberger, St. Francis, Wis. For sale at Fr. Pustet & Co. Price 15 cts.

Very little understanding and knowledge of the beautiful liturgy of the church is found not only among our Catholic people in general, but also among Choir singers, teachers, organists, etc. No similar work has come to my view, which supplies in clearer and more intelligent words the long felt want of explaining the grand liturgical ceremonies, as the one above mentioned. Clerics, teachers, organists, sisters, choir singers, in fact every Catholic should make himself acquainted with the questions and answers in this little work. All will derive great benefit by becoming familiar with such lucid explanations; they will learn to appreciate the beauty of the liturgical service. The love of God will grow warmer in their hearts by intelligently understanding the ceremonies when assisting at the Divine service; they will be inspired with holy enthusiasm for the grandeur and beauty of the truly Divine Liturgy of the church.

H. TAPPERT.

Berichte.

ROCHESTER, N. Y.

Im St. Bernard's Seminar in Rochester, N. Y., wurde am 12. März, am Feste des hl. Gregorius, die neue Orgel eingeweiht. Nach der Weihe des Instrumentes, durch den hochwürdigsten Herrn Bischof, folgte ein "Opening Recital" mit folgendem Programm:

1. Fantasie Sonata, Op. 65
First Movement, Allegro.... J. v. Rheinberger
Professor Eugene Bonn.

2. Non Nobis, Domine.....Mich. Haller
Seminary Choir.
Mr. Charles Koch, Accompanist.
Rev. J. M. Petter, S. T. B., Director.
 3. a) "Ave Maria".....Fr. Schubert
b) Preghiera.....F. Capocci
c) Invocation in B, Op. 18, No. 3...A. Guilmant
Professor Eugene Bonn.
 4. Prelude and Fugue on B-a-c-h...John Seb. Bach
(Transcribed for organ by Casper P. Koch.)
Mr. Caspar P. Koch,
Organist of Carnegie Hall, N. S., Pittsburg, Pa.
 5. Kyrie and Sanctus.....Mich. Haller
(From the Missa Tertia, Op. 7 A)
United Student Choirs and Organ.
 6. Sonata Pastorale.....Jos. von Rheinberger
Mr. Caspar P. Koch.
 7. Oremus Pro Pontifice.....J. Singenberger
Seminary Choir and Organ.
- Address by the Right Rev. Thomas F. Hickey, D. D.
- Zum Segen mit dem Allerheiligsten:
- Adoro Te Devote.....Gregorian
Tantum ergo—A.....Casp. Ett
(A capella, arr. by J. M. Petter.)
Holy God.....Congregation.
- * * *

FREEPORT, ILL.

Berichte über die 20. Generalversammlung des Deutschen Katholischen Vereinsbundes von Illinois, abgehalten am 19., 20. und 21. Mai zu Freeport, Ill., heben besonders lobend hervor den wahrhaft kirchlichen Charakter des Gesanges während des Hochamtes, welcher ganz im Geiste unseres glorreich regierenden Papstes Pius X. gehalten wurde. Der Männerchor der von Rev. C. Kalvelage pastorirten St. Josephs-Kirche sang unter Leitung seines Organisten M. Stemper "Ecce Sacerdos" und "Veni Creator" von J. Singenberger, Missa in honorem S. Lucia von Dr. Fr. X. Witt, die Gesänge des Proprium in Choral; zum hl. Segen: Jesu dulcis memoria harm. von Zeller, Tantum ergo von Fr. Nekes, Ps. Laudate Dominum von G. P. Cima.

* * *

PITTSBURG, PA., April 22, 1912.

On Saturday evening, March 30, Mr. Charles Heinroth, Organist and Director of Music of Carnegie Institute, Pittsburg, gave an interesting and convincing lecture on the subject "*Ecclesiastical a capella Composers*". In this encyclopedic age the mere collection of historical, biographical and critical data has been made a comparatively easy task, but it is quite another matter to assimilate and crystallize them, and to present them not merely from the view-point of the artist but from that of the Church as well. Mr. Heinroth is not a Catholic but by his clear conception and exposition of the mission of Catholic church music he has put many a Catholic organist to shame.

The choir of men from St. Paul's Cathedral under the direction of Mr. Joseph Otten illustrated the lecture by the following fine program:

- I. a) Adoramus te, Christe
.....Giovanni Pierluigi da Palestrina
(1514—1594)
- b) Ave Regina coelorum...Francesca Suriano
(1549—1620)
- c) Tibi laus.....Orlando di Lasso
(1532—1594)
- d) Ave Maria.....Tomas Luis da Vittoria
(1540—1613)
- II. Ecce Deus.....Johann Caspar Aiblinger
(1779—1867)
- III. a) Justorum animæ.....Canon Michael Haller
(1840—)
- b) Vere languores....Monsignor Franz Nekes
(1844—)
- c) Haec dies quam fecit Dominus.....
.....Monsignor Ignaz Mitterer
(1850—)
- d) Terra tremuit.....Monsignor Franz Nekes
(1840—)

In view of the limited chorus material at hand it was a matter of prudence that only the simpler and simplest compositions of the masters should have been selected for performance. The old masters, of course, had to be given in transcription for men's voices, but it was a matter of surprise that Lasso's "Tibi laus", for example, should be given in the Tozer arrangement. While Palestrina is essentially a melodist, Lasso is rhythmic to the core, and Tozer has stripped the individual parts so completely of this characteristic element as to leave but a mere skeleton of a work which originally pulsed with rhythmic life.

The year of Palestrina's birth is given as 1514 instead of 1526. Dr. Riemann, who tenaciously held to the former date, now accepts Dr. Haberl's year, and that is 1526, the date now universally accepted. Moreover, Palestrina's family name was not *Sante* or *de Sante*. His father's name was *Sante Pierluigi*, *Sante* having been the "Christian" and *Pierluigi* the family name. Vittoria's name should have been announced either in the original, *Tomas Luiz de Vittoria*, or in the adopted version, *Tomaso Ludovica da Vittoria*.

Nor was Lasso's name originally "Roland de Lattre". There were two composers of the name "de Lattre", but Lasso was not one of them. Delmotte, author of "Notice Biographic sur Roland Delattre", is responsible for the error, which is widespread, altho it has been exposed decades ago. Unfortunately that monumental work, The Catholic Encyclopedia, is unreliable in this and other matters pertaining to church music.

There was a singular omission in the third part of the program. No program, no matter how limited, can justly be considered representative of the modern "Cecilian" school without the name of the founder of the school itself, Dr. Franz Witt. Nekes was represented twice, somewhat out of proportion to his importance — and I say this with due respect for his beautiful talent.

The Gregorian intonation to the "Ave Maria" was not sung in the official rhythm and, strange to say, was given with piano accompaniment.

Great credit is due the conductor and his chorus members for the painstaking preparation of the numbers. While there was a lack of repose in the rendition of the early masters, where repose is so essential, this defect gradually disappeared as the program progressed, and in the section devoted to present day composers all seemed quite at home.

C. P. K.

Verschiedenes.

Der hl. Vater empfing am 15. April in Sonderaudienz Herrn Dr. Herm. Müller, Professor der Theologie aus Paderborn und Generalpräses des Allgemeinen Cäcilien-Vereins für Deutschland, Oesterreich und der Schweiz. Professor Müller überreichte die bislang erschienenen drei Bände der von den Professoren der theologischen Fakultät zu Paderborn herausgegebenen angesehenen Zeitschrift „Theologie und Glauben“. Pius X. nahm die Widmung sehr freundlich an und verband damit den Ausdruck seiner herzlichsten Wünsche für das Professorenkollegium und die Studentenschaft der Paderborner Fakultät. Ausserdem berichtete Professor Müller über Stand und fortschreitende Entwicklung des Allgemeinen Cäcilienvereins und betonte das Motuproprio von 1903 als Grundlage der Vereinsthätigkeit und die auch dadurch hervorgeaufene eifrige Pflege der Geschichte, Theorie und Praxis des traditionellen Gregorianischen Chorals in den Vereinsgebieten. Er überreichte auch das Cäcilienvereinsorgan, die amtliche Publikation des Allgemeinen Cäcilienvereins. Der Heilige Vater nahm den Bericht wie auch die Widmung des Organs mit lebhafter Freude entgegen und spendete dem Verein und auch seinen Mitgliedern den Apostolischen Segen.

Der hl. Vater empfing am 18. April in vataudienz im Konsistoriensaal die tgliedern des Kongresses für rechenmusik. Kardinal Rampolla,

der Protektor der italienischen Cäcilien-Vereine, stellte die Mitglieder des Kongresses dem Papste vor. Kardinal Rampolla erinnerte in einer prächtigen Rede an den Ursprung und den Zweck der Cäcilienvereine bei den verschiedenen Nationen und hob namentlich hervor, in welcher hoher Blüthe die Vereine in Deutschland stehen, von wo so viele hervorragende Mitglieder zu diesem Kongresse herbeigeeilt seien. In seinem Gruss an Kardinal Rampolla drückte der Papst seine Freude über die zahlreiche Betheiligung und das gute Gelingen des Kongresses aus, welcher sein grösstes Interesse in Anspruch genommen habe. Er lobte das Wirken der Cäcilienvereine auf dem Gebiete der Kirchenmusik. Um immer bessere Ergebnisse zu erzielen, müsse man sich den Ortseigenheiten angewöhnen. In kleinen Städten und auf dem Lande möge man bescheiden, aber sicher vorgehen. Die Hauptsache sei, das Volk für den Gregorianischen Gesang zu gewinnen. Der Papst richtete in dieser Sache einen Appell an die Pfarrer, Rektoren und Lehrer. Hierauf segnete er alle Anwesenden.

Ende April fand in New Hamburg, Mo., die Feier des 30jährigen Lehrer-Jubiläums von Aug. Schulte statt. Eine grosse Anzahl Priester und Lehrer etc. hatten sich eingefunden, um dem verdienten Lehrer ihre Glückwünsche darzubringen.

Am Sonntag, den 19. Mai, feierte in Chicago, Ill., Herr Nicolaus Dreher in der St. Joseph's Gemeinde, in der er seit 50 Jahren als Lehrer thätig war, sein goldenes Lehrer-Jubiläum.

Dr. Salzmann - Freistelle am Lehrerseminar zu St. Francis, Wis.

Von einem hochw. Herrn Pfarrer.....	\$ 5.00
Von den Ehrw. Schwestern von Notre Dame, Hamilton, Ohio.....	5.00
Zuwachs.....	20.00
Von einem Freund.....	10.00

Allen freundlichen Gebern besten Dank! Möge der gütige Gott ihnen noch viele Nachahmer erwecken, damit die Freistelle in nicht zu ferner Zukunft vergeben werden könne! Jede kleine Gabe hilft, sie ihrer Vollendung näher zu bringen.

Dass unter den obigen Liebesgaben auch eine solche von Schulschwestern sich befindet, ist ein neuer Beweis dafür, wie unrichtig es ist, wenn man sagt, die Lehrer seien den Schwestern ein Dorn im Auge. Warum auch sollte das der Fall sein? Auf je hundert Schulschwestern kommt ja doch kaum ein Lehrer. Und das ist wahrlich nicht erwähnenswerth. Uebrigens sprachen die Schwestern oft genug den Wunsch aus, von der Leitung der oberen Knabenklassen befreit zu werden, wie das ja auch im gegenwärtigen Fall nicht unklar angedeutet wird.

Möge Gottes Segen alle Geschenke begleiten.

J. M. KASRL, Rector.

